

## SIMON THE MAGICIAN & THE SMITHSONIAN INSTITUE: ARS

### *MECHANICA, ARS CORRUPTA*



Jan van Eyck's *the Arnolfini*

...those who vilified the Daughters of Zeus merely because they have never enjoyed their blessings.

*Schiller*

In its February issue of the year 2002, the Smithsonian Institute's magazine calumniated Flemish master Jan van Eyck, and Italian masters Leonardo and Caravaggio. By publishing a libel written by a British islander, a Sir who pretends to be a painter – by the way, I do not even remember his name, and my consciousness enjoys the blessing of having thrown his “artworks” away into the twilight zone of oblivion —, the so prestigious, legendary Smithsonian Institute participated and promoted, as I said above, a calumny which must be addressed properly. As one may well expect, the ungifted one – *Prince of Ugliness* from now on — has a great aesthetical predicament in this world of ours – I mean, Western world so far — and he is the one who has already celebrated more than one hundred years of a hideous dictatorship: Doubtlessly, mob rules through its commands from *the darkest bunker of tastelessness*. This Sir's presumption, daughter of the most shameful father of all – *Cain the Envious* — proclaims that these venerable masters of ours were using “optical devices” in order to achieve such perfection in their masterpieces. “*No human being can paint as in fact van Eyck, Leonardo, and Caravaggio did*”, seems to be our Sir Whoever's assumption. Nevertheless, be my reader aware that any damned moron who is fooling around knows very well that, for instance, the portrait of *the Arnolfini* has – at least — five different

vanishing points. In this way, and according to our Sir's suppositions, van Eyck was not only an impostor as a painter, but also a stupid idiot, who was not able to use even the most basic optical devices with mastery. Thus, van Eyck is calumniated twice: first of all, as a painter, and secondly as an artisan who does not know how to handle his most elementary work tools. Needless to say, these masters' reputations have not diminished an inch since February 2002. Accordingly, let me quote Zuccari, who happens to be clearer than crystal when time to judge comes: "*The intellect has to be not only clear, but also free; and the inventive faculty agile, not restrained to any mechanical servitude of ready-made rules.*"<sup>1</sup> Artistic genius – that is to say, to be someone who is spiritually gifted — is not buyable, as Simon the magician once tried with Christ's Apostles, or cannot be smuggled into the Republic of the Arts through any method whatsoever. As José Ingenieros used to say, *envy* is always the pedestal of a great monument.

Humbly,

your mean, useless servant,

il signore Pecorelli, tuttologo e pittore molto rumoroso

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<sup>1</sup> Federico Zuccari, *Pittura*.